

# THE ARCHITECTS NEWSPAPER

## 19\_11.17.2010

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REMOVING WINTER GARDEN STAIRWAY STIRS OPPOSITION



COURTESY BROOKFIELD PROPERTIES

## FIGHT FOR FLIGHTS

A plan to overhaul the Cesar Pelli-designed World Financial Center Winter Garden hinges on the removal of the hall's grand marble staircase, sparking a debate between city planners and owner Brookfield Properties over the new design's appropriateness.

Released last month, the plan has garnered attention in part because the space,

including the stairs, was one of the first structures to be rebuilt and reopened after damage sustained on September 11. At that time, Pelli Clarke Pelli conceived a new glass-walled east face, essentially creating what has become a popular Ground Zero viewing platform at the top of the stairs. The 40 steps also continue to **continued on page 5**

FEDERAL GRANT GIVES \$15 MILLION TO PHILLY PLAZA

## TIGER in the Park

Framed by two sweeping pavilions shaping a gateway to one of Philadelphia's busiest transit hubs, a proposed \$55 million Dilworth Plaza redesign seeks to replace an unwelcoming concrete space on the west side of City Hall with expanses of grass and pools forming a civic front yard for the city. In October, supported by the private-sector Center City District, the project received \$15 million in funding from the federal Transportation Investment Generating Economic Recovery (TIGER) II grant program.

Now in its second round, TIGER grants totaling \$600 million from the Department of Transportation are being awarded nationally to fund innovative transportation projects, spur economic development, and improve environmental **continued on page 5**



Rendering of Dilworth Plaza.

COURTESY PHILADELPHIA CENTER CITY DISTRICT

NEW VILLAGE REZONINGS COULD STYMIE NYU



St. Anne's Church on East 12th Street.

TOM STOELMER

## ZONED OUT?

Although larger battles loom, preservationists claimed victory last month with the passage of the Far West Village and East Village rezonings by the city council. The new regulations affect two projects in the West Village, and set the stage for a confrontation with **continued on page 3**

NYCHA STRUGGLES TO DO BETTER

## HOLE-IN-THE-WALL GANG

Maintain-and-repair rather than raze-and-rebuild has long been New York City's approach to affordable housing, but in the face of a steady decline in public housing—a loss of 10,000 units a year nationwide since **continued on page 6**

### ENVIRONMENTAL SPECIAL

THREE CITIES TAKE DIFFERENT APPROACHES TO RECONNECTING THEIR WATERFRONTS TO URBAN LIFE. SEE PAGES 9-11

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ADJAYE'S HOUSING-AND-MUSEUM COMBO SET FOR SUGAR HILL



COURTESY BHC

## SWEET!

If designing the African American Museum of History and Culture on the Washington Mall has brought national prestige to London-based **continued on page 2**



NEW LOOK AT THE SEPHARDIC COMMUNITY CENTER. SEE PAGE 4

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THE WORLD STAGE

The World Architecture Festival just concluded its third international competition and convention in Barcelona. *The Architect's Newspaper* has been the American media sponsor of the festival since its inception, and we have watched it grow in size with twice the number of attendees—1,300 this year—and submissions in the various categories for best projects—512 this year, with 236 shortlisted for presentation. Its influence has risen to the point where its premier award for World Building of the Year is beginning to rival the Stirling Prize in international notoriety.

This year, I juried projects in the category Future Health and Education buildings. In what is surely a sign of the times, there seemed to be many more strong projects in the future category than among the built ones. The “future” designation presented several problems for the jury, however, as submitted projects were in different states of completion. In fact, one building the jury selected to honor, the Kuwait Children's Hospital by AGi architects of Spain, did not yet have window openings or a believable entry into the complex. The jury (which included myself, Sofia von Ellrichshausen from Chile, and Saija Hollmen from Finland) decided to give it an award anyway for its adventurous design and in hopes that the client would see it through to completion. We gave our Future Education award to another Kuwait project, Sabah Al-Salem University by Perkins+Will with Dar Al Handasah, which impressed us with its balancing of large-scale planning issues and small-scale detailing.

In this year's convention, the so-called “Super Jury” to select World Building of the Year included MoMA's Barry Bergdoll, Arata Isozaki, Enrique Norten, the engineer Hanif Kara, and, at the last minute, Kathryn Gustafson replacing Benedetta Tagliabue, who had a project of her own on the shortlist. The super jury gave the big prize to Zaha Hadid's MAXXI in Rome, the same building selected by the Stirling committee as its building of the year. While many Barcelona commentators thought that prize was inevitable, there were other awards that deserve to be highlighted. Moreso than in the past, several of these were by American architects including the Los Angeles and Palestine-based firm Suisman Urban Design, which won Best Future Project for the Arc, a sweeping infrastructure masterplan for occupied Palestine.

Finally, Harvard University students Robin Bankert, Michael Murphy, Caroline Shannon, and Joseph Wilfong won a \$16,000 prize courtesy of AECOM, which sponsored the student competition. Their project, Campus Catalyst in Port Au Prince, Haiti, used education to help reinvent the landscape after the 2010 earthquake, focusing on practical applications like agronomy while developing education centers near current tent villages.

The weak dollar has limited the number of American architects who participate in the festival, not to mention a slight sense of futility when comparing the American design scene with Barcelona's extraordinary number of contemporary architects and urban designers. This country still has a way to go, but still, Americans did very well in competition with the world's best designers. **WILLIAM MENKING**

**SWEET!** continued from front page architect David Adjaye, the more recent commission to design a new type of low-income housing for Harlem that incorporates a children's museum, among other community-aimed offerings, will attract equal parts admiration and appreciation.

Last month, the City Council unanimously approved the rezoning of the site—located on a high bluff at the northern edge of Sugar Hill, a landmarked district associated with the Harlem Renaissance of the 1920s—from commercial to residential use, clearing the way for the \$70 million plan to create 124 units of affordable housing within a 13-story building at 404-414 West 155<sup>th</sup> Street and St. Nicholas Avenue. A period garage with terra-cotta detailing will need to be demolished, but that does not appear to be unleashing preservationists' protest, as the new project is so clearly needed to give the economically-stressed area a boost. The developer has also promised to photographically record anything of historical interest.

Broadway Housing Communities (BHC), a nonprofit developer of supportive housing with a long track record for serving the neediest in Washington Heights and West Harlem, found a forward-thinking partner in Adjaye, whose experience with innovative design programs is evident in his “Idea Store” libraries in London. With a brief to design something modern but complementary to the surrounding Gothic revival row-houses, Adjaye presented a dark slab above a 76-foot glass-and-terrazzo base that steps back to create a ten-foot terrace and cantilever on opposite sides. Saw-toothed fenestration fans across both facades in oblique reference to the bay windows common in the area, but also provides views of the Hudson River and the new Yankee Stadium. The concrete cladding, tinted a dark slate-purple, will be etched with a rose pattern pre-cast in concrete panels.

“David took the idea from the terra-cotta buildings in the neighborhood,” said Saky Yakas, the partner in charge at SLCE Architects, the project's architect of record. “Quite a few neighborhood buildings have various plant and sunflower motifs decorating them. He wanted to relate to them.” The apartment units will accommodate 51 single adults and 73 families with a range of economic needs, from homeless individuals to those earning near median income for the area. The building base houses the 18,036-square-foot Faith Ringgold Children's Museum of Art & Storytelling, named for and initiated by the distinguished artist and Sugar Hill native Faith Ringgold, known for her storytelling quilts. The museum's ground-floor interactive exhibition and performance spaces are by Lee H. Skolnick Architecture + Design Partnership; a 12,196-square-foot daycare center and offices for BHC are on the second floor, while terraces open up on the third and ninth floors and the roof.

To allow for a safer experience for children, residents, and community visitors entering from the steep and busy St. Nicholas Avenue, BHC exchanged easements with the NYC Department of Environmental Protection, the adjacent property owner, to allow for an outdoor plaza with hardscaping that will indicate in stone where the Old Croton Aqueduct still lies below.

With the rezoning passed and the design complete, BHC expects to break ground on the project by the beginning of next year and complete it by 2012. **JULIE V. IOVINE**

LETTERS

DECADENT DECAY AT THE NAVY YARD?

I can't ask Andrew Atkinson to like my aesthetic, but he is misguided when he complains that I over-emphasized old elements and ignored new uses that the buildings were given at the Brooklyn Navy Yard (“Camera Obscura,” *AN* 16\_10.06.2010).

This project took 15 years to finish, so much of the decrepitude that I show has been removed, but a considerable amount remains and sets the tone for the place. All of the big highrise industrial buildings in the Yard are still in use. I showed all but one of them in the book. If Atkinson wants to think they are abandoned, that's his misperception. He apparently fails to comprehend that this is a place where many of the ruins are still in use.

This is not a book about an industrial park. Showing a part of World War II New York

that still exists was the point, and most people get it. Any exploration of the Yard as an industrial incubator in Bloomberg's New York will have to be done by someone else.

JOHN BARTELSTONE

NEW YORK

BOSTON'S BRUTAL PLAZA

Your article about Boston's City Hall Plaza was insightful and timely (“Greening Beantown,” *AN* 17\_10.20.2010). Many of us have shared similar views for many years and have promoted the idea of reinstating the street matrix that existed prior to the creation of an isolated plaza—one where a network of streets continually led people into the square, creating a vibrant and lively plaza.

CONSTANTINE L. TSOMIDES

TSOMIDES ASSOCIATES ARCHITECTS PLANNERS

NEWTON UPPER FALLS, MA

CORRECTIONS

An article about City College's Marshak Science Building (“Science Experiment,” *AN* 16\_10.06.2010) misattributed the design of the building's new curtain wall. The facade was originally designed by Ahuja Priya Architects.

A Studio Visit with RKT&B (*AN* 18\_11.03.2010) misidentified the name of one project, the American Hospital in Nigeria, not AKIH Hospital, which was designed in collaboration with Perkins Eastman. In addition, the article misstated the location of Site 8, which is in Manhattan. Finally, the correct spelling for Site 8's developer is Artimus, not Artemis.



## MONEY TROUBLES AT MOSS

After Moss quietly shuttered its West Coast outpost back in September, stomachs churned at the thought of the famed New York design emporium in trouble. Rumors of the Soho shop-cum-gallery's financial peril were confirmed when our Eaves-mail account was deluged with cell-phone shots of government notices screaming "Seized" on Moss' usually pristine windows. Owners **Murray Moss** and **Franklin Getchell** tried to impart calm with a November 5 email addressing the "embarrassing" situation, attributing the mess to "an official, non-negotiable 'procedure' [that] was triggered" by improperly filed forms. They went on to assure panicked vendors that the store would be up and running in no time. As for that document they failed to file, it looks to be a hefty check. A spokesman for the New York State Department of Taxation and Finance told us that Moss owes a total of \$149,002 in unpaid sales and withholding taxes. If they fail to pay up, "it would be the most amazing government auction ever!" according to one vendor, who scrambled to recall his latest delivery to Moss.

## ON TARGET

The 92<sup>nd</sup> Street Y wrapped up its series of Design Legend talks by chatting with **Victoria Hagan**. Interviewer **Holly Brubach** introduced the interior designer by praising her record of non-adversarial collaborations with architects, including Allan Greenberg and Peter Pennoyer. Her secret is simple: "I don't want to be an architect." But neither is she a vendor. Designing home décor items for Target was "one of the most humbling moments in [her] career," she said, recalling her distress at a display at one Target store. Bringing the problem to a clerk's attention didn't help. "He got his radio and said, 'I've got a vendor in aisle four!' and I was like, 'vendor'? I'm not a vendor, I'm a designer!"

## MAK SMACKED

Our German isn't perfect, but we see in the Austrian newspapers that **Peter Noever**, director of the MAK Center for Art and Architecture in Vienna and a member of the governing board of the MAK Center in Los Angeles, is going to have to appear before a government inquiry for misappropriation of public funds for things like throwing a birthday party for his mother and leaning on the Austrian minister of culture to commission **Eric Owen Moss** for the Austrian pavilion at the Venice biennale. Moss is widely thought to have misused Austrian taxpayers' money to the tune of some \$1 million to advertise himself.

SEND TAX AGENTS AND VIENNA STRUDEL TO [EAVESDROP@ARCHPAPER.COM](mailto:EAVESDROP@ARCHPAPER.COM)



Storefronts on Washington Street.

TOM STOELKER

### ZONED OUT? continued

from front page New York University over its NYU 2031 expansion plan.

The Far West Village rezoning—bound by Greenwich, Washington, and West 10<sup>th</sup> and 12<sup>th</sup> streets—imposes an 80-foot height limit and ends commercial bonuses for hotels. The rezoning will impact a 100-room hotel proposed by developer Charles Blaichman for the corner of Washington and Perry streets, and a mixed-use building proposed by brothers John and Ron Pasquale for the corner of Washington and Charles streets. John Pasquale said his company will comply. The Greenwich Village Society for Historic Preservation (GVSHP) began a concerted letter-writing campaign in 2008 after Blaichman's proposal came

to light. Both sites sit no more than two blocks from where Jane Jacobs wrote her famed treatise.

More reactive than proactive, proponents of the East Village rezoning began writing city officials in 2005 after developers demolished much of St. Anne's Church on East 12<sup>th</sup> Street. Its 1847 stone facade now fronts a 26-story dorm purchased by NYU earlier this year for \$134 million. "It was a long, hard fight in the case of the East Village. We faced a lot of resistance [from the city], but they eventually came around," said GVSHP Executive Director Andrew Berman, crediting Councilmember Rosie Mendez in particular.

Known as the 3<sup>rd</sup> Avenue Corridor, the rezoning includes the area between 3<sup>rd</sup> and 4<sup>th</sup> avenues and East

9<sup>th</sup> and 13<sup>th</sup> streets. New restrictions cap building heights at 120 feet and eliminate zoning bonuses for community facilities such as dorms. Most buildings in the East Village district already meet the new criteria, making the rezoning akin to a warning shot in the battle between preservationists and the university.

"We hope the city will apply the same logic to the NYU 2031 plan," said Berman, adding that the 400-foot tower proposal beside I.M. Pei's Silver Towers is likely the next flashpoint. "NYU has been portraying it as community-friendly, consistent with Jane Jacobs' urban planning, but nothing could be farther from the truth."

In an email, NYU's chief spokesperson John Beckman suggested that neighborhoods undergo rezoning to update existing codes "considered out-of-date for the current development needs and desires." Noting that NYU 2031 plans have not been affected by the rezoning, he added, "It is this philosophy of needing to put in place new mechanisms to allow appropriate development that drives us to undertake our own rezoning efforts on our own property."

TOM STOELKER



### > YEOHLEE

25 West 38th Street  
Tel: 212-631-8099  
Designer: Joerg Schwartz

Manhattan's Garment District has bumped up its fashion cred with the opening of designer Yeohlee Teng's new flagship store. As the first designer boutique to set up shop in the historic garment center, the project is a coup for a neighborhood known more for fashion manufacturing than fashionable shopping. For Teng, the store presented an opportunity to find a space that could house her whole operation, while also making a place-based investment in the Midtown district. The adaptive reuse of the two-floor space—once a workshop where trimmings were made—was overseen by architect Joerg Schwartz, who collaborated with Teng on the design. The district's rough-and-ready essence is reflected in a wall and ceiling lined with custom-made metal studs that give the store "a sense of space in transition," according to Schwartz, as well as revealing "the workings of how a space goes together." The district's synergy is showcased as Teng's designers dash from their upstairs studio to nearby suppliers, while the store itself embodies the close-knit business: Dressing-room curtains are made of black Tyvek, sourced locally and pleated by the same person who works on Teng's apparel. **ALYSSA NORDHAUSER**

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THE ARCHITECT'S NEWSPAPER NOVEMBER 17, 2010



Emerging from the bulky tan and textured concrete Sephardic Community Center (SCC) in South Brooklyn is a modest new glass- and

light-filled expansion. With it, BKSK Architects has shown the 30-year-old center of Syrian and Middle Eastern Jewish history and culture

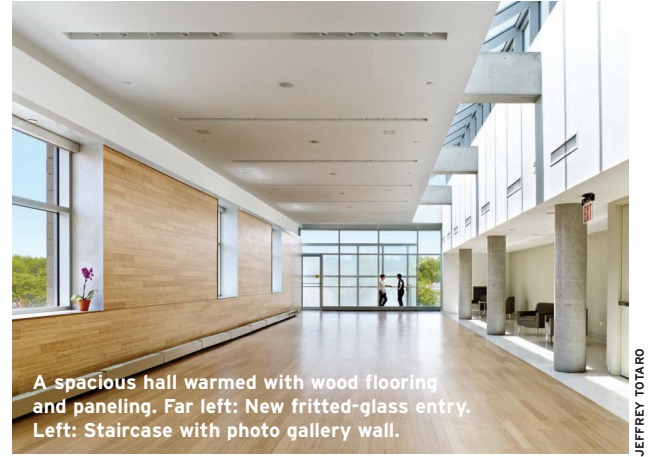


a way to be a bit more extroverted and inviting to the neighborhood of brick homes and apartments near it on Ocean Parkway.

The existing center was “inward-looking,” said partner-in-charge Joan Krevlin, reflected in that split-face concrete-and-glass-block facade. With the glass block replaced with transparent glass, Krevlin said, “The addition is about community, and housing different generations under one roof.” The new modern core is visible after entering though a fritted-glass entryway that lifts the eye up four stories. Called “Heritage Hall,” the core includes a stairway that connects almost every-

thing: the new gym, fitness centers, classrooms, and social nooks. The stairway wall is clad in glass displaying hundreds of pictures of family members that emigrated to the U.S. from the Middle East, many from as far back as the 1930s.

The building pulses with life: In the morning, men fill the new fitness center, women swim laps in the pool, children attend preschool, seniors play cards in the social room, and loud teens hang out in the lounges that are scattered throughout. The new meeting spaces are sometimes co-opted by dance lessons, and teenagers run around the excess of spaces



A spacious hall warmed with wood flooring and paneling. Far left: New fritted-glass entry. Left: Staircase with photo gallery wall.

JEFFREY TOTARO

designed for their use. “The volume is high,” said SCC Chief Executive Officer Moises Paz. “But the new spaces are elegant.”

In order to connect more to the community, BKSK designed “dedicated space” for each group, and design helps to delineate different groups and uses, said David Kubik, who managed the project with project architect Julia Nelson. While much of the core and exercise facilities are clean and modern-white, the social spaces have touches of color, the preschool area is decorated with cheerful watercolor art, and other areas feature wood and vibrant Middle Eastern fabrics.

In 2007, BKSK Architects finished the celebrated Queens Botanic Garden Visitor’s Center to express the Garden’s mission: to be stewards of the environment. In so doing, a bold architectural vocabulary for sustainability was employed. The new Sephardic Community Center—while also using energy-saving features that include daylighting, multi-zone heating and cooling, and bamboo floors—derives its key mission from the institution: to preserve community. By contrasting the old and new, it forms a timeline in concrete and glass.

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**FIGHT FOR FLIGHTS** continued from front page serve as amphitheater seating for concerts and events held in the palm tree-planted glass court.

But the space has its problems. Visitors entering from the east side immediately face and must circumnavigate the large, semi-circular support wall for the staircase to reach the Winter Garden. Though he declined to comment at press time, Rafael Pelli has spoken in the past about the circulation issues surrounding the original stair design. Its form poses a block, mentally and physically, to anyone entering the plaza. The new design, also by Pelli, replaces the east entrance with a two-story glass box into which commuters would arrive from an underground connector to the PATH and subway stations, now under construction at the World Trade Center. The plan also adds a two-story market and 700-seat food court to the south side of the Winter Garden.

City Planning Commission chair Amanda Burden's disapproval of the plan leaked to the press in August, in the form of letters she sent to John Zuccotti, Brookfield's co-chairman of the board. Burden also voiced her concern to Community Board 1 chair Julie Menin, saying that the Planning Commission "objects strongly to the removal of the Grand Stairs." CB1 has not formally released an opinion of the plans.

Though the staircase would be lost, Brookfield has suggested a temporary stage and seating would replace the garden's amphitheater setup during events. Melissa

**PCP's rendering of a stair-free passage to the Winter Garden. Below: The proposed glass-walled east facade.**

Coley, a Brookfield spokesperson, said the company declined to comment on the project until it gains the necessary approvals from the city. At a presentation to the CB1 World Trade Center Redevelopment Committee last month, David Cheikin, Brookfield's vice president of leasing, summed up realities at the changing site. By 2013—the estimated completion date for the Winter Garden renovation—the newly opened pedestrian tunnel could bring up to 13,000 commuters per hour through the space. Consultants hired by the developer said that if left in place, the stair's support wall would greatly hinder traffic. "Their estimation was that on day one, we would have a failed pedestrian system," Cheikin said. **JENNIFER K. GORSCHKE**



COURTESY BROOKFIELD PROPERTIES

**TIGER IN THE PARK** continued from front page benefits. As one of the program's 75 recipients, Dilworth Plaza covers four layers of subterranean transit connecting the Philadelphia region and serving an estimated 300,000 riders daily. City Hall Station will undergo its own \$200 million renovation set to run concurrently with construction of Dilworth Plaza. Funding for station improvements is being handled by the Philadelphia transportation authority, SEPTA.

The revamped plaza and station are expected to improve commuter convenience and increase the station's efficiency, where ridership levels are projected to increase by 150,000 people annually. To that end, symmetrical 20-foot-tall glass station entrances will feature artful lighting displays and gently curve to the ground plane, allowing natural light into the concourse and creating the appearance of sliding under the sidewalk. A sunken plaza and its granite colonnade will be preserved but bridged over to form an expanded concourse level.

Designed by Urban Engineers with Kieran Timberlake and landscape architects Olin,

the new plaza will displace an underutilized 1960s-era sunken space that does not easily accommodate events. The redesign calls for a programmable fountain and a cafe with outdoor seating to bring street life to the plaza. The new space can be reconfigured to accommodate ice-skating and concert seating for events of up to 8,000 people.

With new porous paving, Dilworth Plaza will additionally provide significant reductions in runoff and quadruple the landscaped area absorbing airborne pollutants. A 36,000-gallon underground cistern will collect rainwater for on-site irrigation.

Construction on the plaza is not expected to start until next summer, but construction documents are being prepared and the project is expected to open in late 2013. In addition to the TIGER II grant, the project is funded by a matching \$15.5 million contribution from the commonwealth of Pennsylvania and contributions from the William Penn Foundation, the Knight Foundation, and adjacent property owners. Remaining funds are expected from the city of Philadelphia, SEPTA, and loan financing. **BRANDEN KLAYKO**

# MISSING LINK



A curtain-walled addition at Rockefeller University's new **Collaborative Research Center** links two historic buildings, transforming them into a place where scientific history will be made. The design by **Mitchell/Giurgola Architects** joins modern, open-plan laboratories through a six-story atrium, an inspiring elliptically shaped nexus in which scientists from diverse disciplines will meet and share ideas. Creating such a unique enclosure required another meeting of the minds as the designers worked with Allied Development Corp., fabricator and designer Frener & Reifer, and erector Gamma USA to form a curtain wall that expresses the collaboration necessary to achieve new heights—whether the structure is architectural or genetic.

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Architect of Record: Mitchell Giurgola Architects

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**HOLE-IN-THE-WALL GANG** continued from front page 1995—NYCHA has maintained its stock just barely.

Now with grievous financial shortfalls, NYCHA is struggling to uphold commitments to affordability and resist calls for demolition or privatization. The strategic plan for 2011–2015 combines administrative creativity and new income streams to upgrade the 334 developments housing over 400,000 New Yorkers.

NYCHA's revenue sources, comprised of HUD subsidies and residents' rent, have been insufficient to keep buildings in adequate repair; there is currently a three-year backlog in requests. Recurrent trouble spots include elevator breakdowns, thriving rodent colonies, sewage spillovers, and plumbing backups. "I'd rather sleep in the park," said Damaris Reyes, executive director of Good Old Lower East Side (GOLES), which conducted a resident survey.

Part of the problem, Reyes notes, involves NYCHA's centralized call center for repair requests and scheduling, which has performed poorly in coordinating visits logically (plastering before painting, for example), and alienated many residents, particularly Chinese speakers, from building management. Another problem has been a lowball/snowball cycle: The construction procurement process prevents many skilled contractors from bidding, and the resulting shoddy work requires repeated attention, with small problems postponed until they become larger. Further problems arise when buildings get flimsy new components and sporadic service.

Under the Mixed-Finance Modernization Plan, a one-time opportunity blending American Recovery and Reinvestment Act funds, private investment, and tax-exempt bonds, the agency is federalizing 21 developments that state and city government built after World War II but stopped supporting in 1995. An administrative quirk left these buildings distinct from NYCHA's 313 federally funded developments, and accounts for roughly \$90 million of NYCHA's \$150 million annual deficit. There's an unambiguous villain in this matter: single-term Sen. Lauch Faircloth (R-NC), whose 1998 Faircloth Amendment to the Quality Housing and Work Responsibility Act blocked HUD support for construction or inclusion of new public housing. It froze the number of federal units, and defined transfer of "the 21" to federal responsibility as a prohibited addition.

With federal, state, and city funding for these units zeroed out, NYCHA has maintained them only by sharing HUD subsidies meant for its federal units, "robbing Peter to pay Paul," as NYCHA's General Manager Michael Kelly put it. The Recovery Act, however, exempts its funds from the Faircloth prohibitions. In the first phase of federalization, investment through a special public/private partnership including Citi Community Capital and the nonprofit Housing Partnership Development Corporation will generate \$400 million to rehabilitate the 21 developments. The second phase aims to merge them into "one NYCHA" of 334 federally funded units.

Despite charges that federalization is a step toward privatization, Kelly said that NYCHA remains the general partner in control, with caretakers and managers retained, union rules intact, and no tenants displaced or rights diminished. "Most importantly, we built in a model that preserves the public housing; it will not fall into the threat of foreclosure," Kelly said.

A plan is in place to raise rents on the 27 percent of occupants who can afford higher payments within the legal ceiling of 30 percent of income. Expanded commercial opportunities on NYCHA sites, like the Harlem Children's Zone on the West 129<sup>th</sup> Street superblock, represent another revenue stream. "What we're looking at is a much more aggressive public-private partnership," Kelly said, "and to use the value of our real estate to attract developers and builders who would be interested in working with us to add additional housing and community amenities on our sites." Mixed-use strategies for restoring the urban grid, he adds, allow for more systematic expansion of retail and housing than the towers-in-a-park model.

Urbanists tend to agree that public housing is an expression of civic values and a sound taxpayer investment in hard times. Still, the appointment of banker John Rhea, not a housing specialist, as NYCHA's chairman does little to assuage residents' fears that short-term financial considerations will preclude long-range capital investment, or that the Preservation, Enhancement and Transition of Rental Assistance Act, a draft HUD proposal to leverage private funds without compromising public ownership, will not be an opening for part-owners with foreclosure risks. Heated debates on that bill underscore the inextricability of local concerns from national agendas.

**BILL MILLARD**

### AT DEADLINE

## LANDSCAPE COUP AT GSD?

Rahul Mehrotra, an expert on Indian cities, has been named chair of the Department of Urban Planning and Design at the Harvard GSD. The appointment prompted Andrés Duany to declare that a coup was underway, with Landscape Urbanism supplanting Urban Design. Former acting chair Alex Krieger dismissed Duany's charge, saying it was a useful way for Duany to generate interest in his upcoming lecture at the GSD.

## THE ARC OF HISTORY IS LONG...

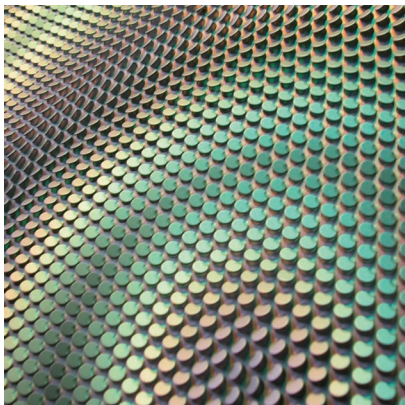
Amtrak is in discussions with New Jersey Transit to move forward on a new tunnel under the Hudson River, after New Jersey Governor Chris Christie stopped work on the project, known as the ARC tunnel, last month fearing cost overruns for his cash-strapped state. Amtrak would use the tunnel as part of a new high-speed connection from New York to Philadelphia.

## PEEEK! NYC'S NEW BEHEMOTH

Perkins Eastman has acquired Ehrenkrantz Eckstut & Kuhn in a merger that creates a new firm with nearly 600 employees. One observer suggested the acronym PEEK as a new name for the duo, but a spokesman told *AN* the combined firm will retain only the Perkins Eastman name.



1



7



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## OUTDOOR PERFORMANCE

FROM THE LATEST IN MATERIAL SCIENCE COMES INNOVATIVE CLADDING FOR ENVIRONMENTALLY ADVANCED FACADES BY JENNIFER K. GORSCHÉ

### 1 DRI-DESIGN WITH OMBRAE DRI-DESIGN

When combined with 100 percent recyclable architectural metal panels from Dri-Design, Ombrae Imaging Technology eliminates the need for painted or printed graphics by calculating the optimal reflective position of each pixel in an image. Sheet metal is processed with CNC machining to create optical tiles that can be used over an entire facade, allowing it to shade interiors while also displaying art on the exterior. [www.dri-design.com](http://www.dri-design.com)

### 2 CI-GIRT KNIGHT WALL

The new CI-Girt rain screen system from Knight Wall allows continuous rigid insulation to be installed on a building's exterior, increasing the structure's energy efficiency and reducing the risk of condensation. The system is adaptable to any facade or cladding system. By attaching to the building on top of the insulation, the product reduces labor and materials required to cut and fit insulation around standard girts. [www.knightwallsystems.com](http://www.knightwallsystems.com)

### 3 ENERGY SAVING GLASS BLOCK SEVES

Seves Energy Saving glass block uses a patented technology to introduce a low-e glass plate between the two sides of the block and then inject Argon gas into the shell, cutting the thermal transmittance value of the block in half. Though invisible, the low-e plate changes the block's reflective properties, improving heat retention in cold weather and preventing solar gain in warm weather. [www.seves.com](http://www.seves.com)

### 4 LIFEWALL AND BIONICTILE CERACASA

Tile of Spain-branded manufacturer Ceracasa has introduced two complementary products designed to create air-purifying facades in urban environments. Bionictile, available in four colors and two formats, is a ceramic product that decomposes nitrogen oxide pollution in the air. When combined with Lifewall, a system of 1-meter-square facade panels that can hold any type of vegetation, the panels work symbiotically to clean outdoor air. [www.ceracasa.com](http://www.ceracasa.com)

### 5 VIVIX FORMICA CORPORATION

Interior laminate manufacturer Formica has introduced its first exterior-grade product to the U.S. market. Vivix is a rigid, homogenous flat panel available in a variety of wood-grain patterns and colors that is affixed to facades with a custom-engineered rainscreen system. Manufactured in Quebec, the panels may contribute to LEED credits for optimized energy performance, sustainable materials and resources, and moisture regulation. [www.formica.com](http://www.formica.com)

### 6 ECOCLAD KLIPTECH

Made from 100 percent post-consumer recycled paper/wood fiber and bamboo fiber, surface manufacturer KlipTech's EcoClad surface is bound with water-based co-polymer resin, giving it durability while allowing it to contribute to several LEED credits. Manufactured in three U.S. locations, the panels are available in a range of wood-grain and matte color finishes, with customization available for orders as small as 30 panels. [www.kliptech.com](http://www.kliptech.com)

### 7 BIO-LUMINUM COVERINGSETC

Aluminum parts salvaged from airplane graveyards and military sites are recycled into CoveringsETC's new Bio-Luminum tiles, 100 percent recycled and recyclable tiles that can be used for a range of interior and exterior applications. The reclaimed material is melted into blocks and sliced like quarried stone, resulting in tiles with varying textures that can be sealed and affixed to facades with 3M VHB tape. [www.coveringsetc.com](http://www.coveringsetc.com)



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THREE NEW PLANS IN WASHINGTON, D.C., PHILADELPHIA, AND NEW YORK  
PLOT A MULTI-FACETED FUTURE FOR THE POST-POSTINDUSTRIAL WATERFRONT

# CLOSE TO SHORE



COOPER, ROBERTSON/KIERAN TIMBERLAKE/OLIN/HR&A



JASON KUPFER

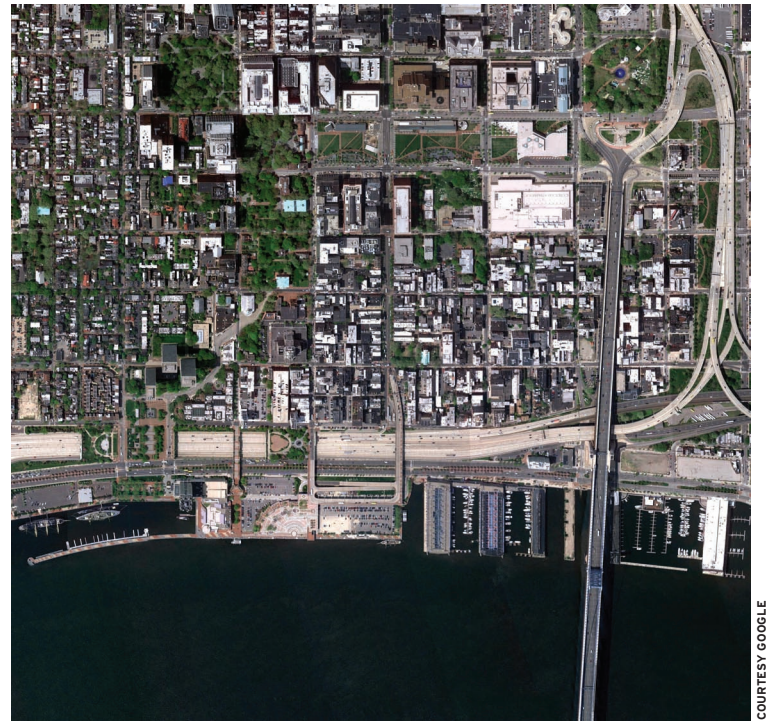




COURTESY DC OFFICE OF PLANNING



COURTESY EHRENKRANTZ ECKSTUT &amp; KUHN



COURTESY GOOGLE

**Previous page, above:** The 1917 PECO power station along Philadelphia's Delaware River could become a focal point for waterfront renewal.

**Below:** New York City's draft waterfront plan calls for in-water recreation opportunities along the East River, as well as softer edges around Randall's Island.

**This page, top:** Washington, D.C.'s Anacostia Waterfront Initiative offers a vision for an ecologically restored river corridor, including the Southwest Waterfront at upper left.

**Above:** The 26-acre Southwest Waterfront masterplan calls for a walkable, mixed-use community with new public spaces.

**Right:** In Philadelphia, Penn's Landing is severed from downtown by the I-95 freeway, one of many obstacles being studied by the Central Delaware masterplan team.

Bing Thom's renovation of the Arena Stage in Southwest Washington, D.C., unveiled last month, is the talk of the design world. With its alluring glass-and-wood expansion roofed over two historic theaters, it has been called a game-changer for this part of the city, a place so isolated and foreboding that Thom had trouble hailing taxis to the site in the project's early days. But barely mentioned in the flood of praise for the theater is a plan with much more transformative potential, one easily viewed from the terrace under the Arena's swooping, cantilevered roof—the Southwest Waterfront.

Part of the decade-old Anacostia Waterfront Initiative (AWI), an ambitious long-term plan to clean up the trash-strewn river and bring economic development to the mostly low-income neighborhoods surrounding it, the Southwest Waterfront project will sustainably remake 26 acres of land and nearly a mile of shoreline with new resi-

dential, retail, and hotel spaces, along with parks, bike trails, and pedestrian piers. "Our whole vision is to bring city to water's edge, to make it dense, mixed use, and walkable," said Stanton Eckstut, founding principal of Ehrenkrantz Eckstut & Kuhn (EEK&K), the project's master planner.

This holistic spirit is in keeping with shoreline reappraisals up and down the Eastern seaboard. In Philadelphia, planners are putting the finishing touches on a six-mile stretch of the Central Delaware. In New York City, a sweeping plan now nearing completion will shape the next decade of waterfront development. Along with new strategic visions for Boston, Providence, and other cities, these plans offer a portrait of the urban waterfront of the post-crash 21<sup>st</sup> century, one that is human-scaled, mixed-use, ecologically sensitive, and part of a comprehensive approach to economic development.

And for better or worse, one whose ambitions are modest enough to be actually realized.

As the furthest along of the current plans, Washington's Southwest Waterfront will also be the first major completed portion of the AWI. Many of the larger plan's most significant elements require land transfers from the federal government, environmental impact studies, and other time-consuming and expensive work. By contrast, the Southwest Waterfront, which has cleared most regulatory and economic hurdles and is due to begin construction in 2012, offers an opportunity to build on the momentum that began during the boom years with projects like the Arena Stage and the Nationals baseball stadium in nearby Southeast. It is also set to become only the second mixed-use waterfront area in the city, after the early-1980s Washington Harbour, a small cluster of luxury condos, office buildings, and restaurants along the Potomac in Georgetown.

At the confluence of the Potomac and Anacostia Rivers, Southwest is cut off from the core of the city by the I-395 freeway. Its waterfront neighborhood has always been largely residential, but car-centric: roads are wide, blocks are long, and surface parking abounds. Meanwhile, the marinas, restaurants, and nightclubs along the Washington Channel generate little pedestrian or tourist activity. The Southwest plan, by developers PN Hoffman and Madison Marquette, aims to change that with new ten-to-12-story hotels and apartment buildings, all sited to preserve view corridors through the neighborhood to the water beyond. Served by a new streetcar system, the project will feature smaller blocks and more pedestrian connections, according

to Shawn Seaman, project director for PN Hoffman.

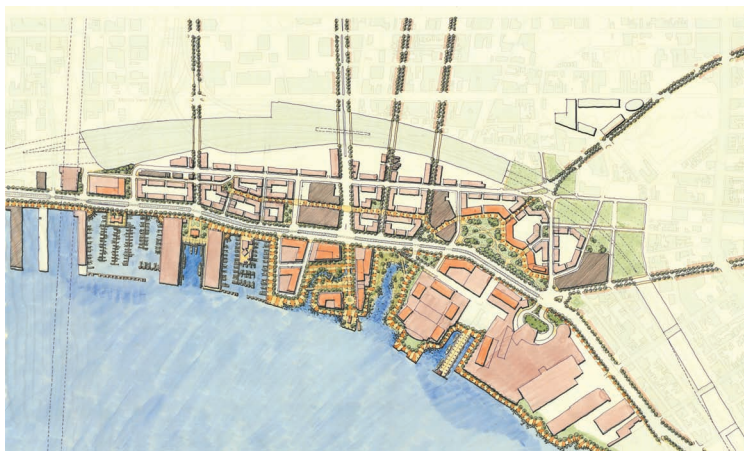
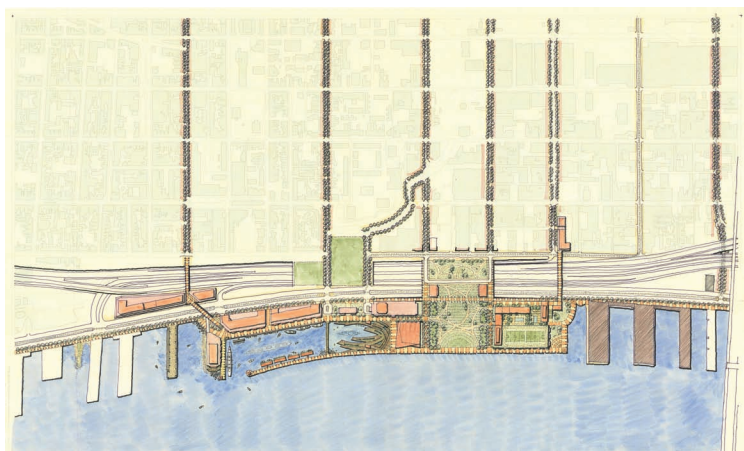
The Southwest Waterfront also aims to be a key sustainable element of the AWI, said Steven Siegel, development director in the D.C. government's Office of Planning. While the high water table in this part of the city makes it hard to implement stormwater management solutions such as porous paving and bioretention cells, simply adding green space will make the area more environmentally friendly. Seaman said the project team is looking at a full slate of low-impact development tools such as larger tree pits and stormwater cisterns. They will also be seeking LEED-ND Gold certification for the project.

With its community consultation, economic-development orientation, eco-consciousness, and savvy staging—the first phase includes City Pier, designed to be the most active public space—Southwest is characteristic of the new waterfront genre. So are the challenges, including highway infrastructure that, despite planners' hopes, will remain in place for the foreseeable future, and an economy that continues to cast a shadow over even sober-minded plans of any scale.

Another city seeking early wins in service of a more comprehensive plan is Philadelphia. Tangible progress is important in waterfront planning, said Sarah Thorp, the masterplan project manager for the city's effort to remake its Central Delaware River waterfront. She should know. For decades, Philadelphia's leaders have confronted a daunting array of obstacles, including outdated zoning, a riverfront blocked by I-95, and the lack of any comprehensive plan to bring coherence to piecemeal efforts.

But the plan Thorp is overseeing, with Cooper, Robertson taking





COOPER, ROBERTSON/KIERAN TIMBERLAKE/OLIN/HR&amp;A

the design lead along with Kieran Timberlake, Olin, and HR&A, could spell the end of that era. Based in large part on a community-driven vision proposal released in 2008 by PennPraxis, an arm of the University of Pennsylvania's design school, and Wallace, Roberts & Todd, it proposes a series of ten parks at roughly half-mile intervals. These green spaces would be interspersed with high-density, low- and midrise mixed-use developments, connected by trails along the Delaware. It's not a sea change. As in Southwest Washington, the freeway that separates the waterfront from the city center will remain in place. There's also some disappointment about the dwindling scale of the riverfront setback: PennPraxis recommended a 100-foot buffer between the river and new developments, but the current plan—reflecting concerns from the development community, the difficulty of maintaining large public spaces, and the reality of the

irregularly-shaped site—envisioned a varying setback that might be only 35 feet in some places.

A public comment phase is winding down and the plan is due to be finalized in early 2011. But Thorp and her team are not taking anything for granted. In late October, they unveiled an early action project, one of several in the works. Washington Avenue Green, an interim park space on a historic pier designed to show off ecological restoration and stormwater management best practices, is in keeping with the city's tough new stormwater regulations. "We've been working very closely with the Water Department and their Office of Watersheds," said Thorp, who added that the project seeks to satisfy multiple goals. "We don't want to just create spaces where people can sit and look at the river. We want to pursue stormwater goals, ecological goals, educational opportunities, and recreation for underserved areas."

If Washington is seeking to transform a little-used area into a destination and Philadelphia is managing a long transition to a post-postindustrial waterfront, New York City, with its miles of shoreline, much of it carrying the baggage of former uses, is trying to do it all. The city is due to release a final version of its comprehensive waterfront plan for the next decade, *Vision 2020*, by December, along with an action agenda of strategic projects for the next three years.

The draft recommendations include six broad programmatic principles—public access; economic development; protection and restoration of sensitive ecological areas; expansion of waterborne transit and water-oriented educational and cultural activities; adaptation to climate change; and more efficient construction and operations—as well as priorities for every stretch of waterfront in the city, broken down into 22 segments or "reaches." The Department of City Planning is coordinating the inter-agency effort, which, like those in Washington and Philadelphia, is designed to advance broader goals such as green infrastructure and economic development in areas left behind by the real estate boom.

Here again, the program lacks some of the swagger that characterized the city's development plans during the boom years: As *The Wall Street Journal* recently noted, real estate development is playing a much smaller role. With so much commercial and residential space having been built during the Bloomberg administration, though, it's hard to see the shift as anything other than inevitable. Instead of condo towers, updating old parks and building new ones is a major focus of the plan. New projects along the city's waterfronts, including

Hudson River Park, the first sections of Brooklyn Bridge Park, and Concrete Plant Park along the Bronx River, have been popular with residents. The success of these projects, said Michael Marrella, the Department of City Planning's project director for *Vision 2020*, has raised public expectations throughout all five boroughs.

A 2009 amendment to the city's zoning regulations should ensure the quality of both parks and development in places such as Hunter's Point South in Long Island City, targeted for mixed-use development including middle-income housing, as well as a new waterfront park designed by Thomas Balsley Associates and Weiss/Manfredi. The amendment expanded allowable waterfront uses to enable, among other things, cafes and active recreation facilities such as boat landings, and called for features such as meandering walkways and shaded seating.

Like those for Washington and Philadelphia, New York's plan is a small piece of a much larger whole that will only take shape over the long term. Plenty of obstacles remain in place in all of these cities, including the slow recovery, a political landscape that could make it harder to secure state and federal funding for big projects, and competing constituent demands. In New York, for example, some neighborhoods want more focus on cleaning up polluted industrial areas, while others want a more ambitious water transit program. Charting a blue-green future for urban waterfronts won't be easy, but these forward-looking plans will help us rediscover the shore.

**LINDA MCINTYRE, A CONTRIBUTING EDITOR AT LANDSCAPE ARCHITECTURE, IS CO-AUTHOR OF THE NEWLY PUBLISHED BOOK *THE GREEN ROOF MANUAL*.**



ARUP/TOMAS BALSLEY ASSOCIATES/WEISS/MANFREDI

**Left, above:** One initial concept for the Central Delaware proposes a broad new public square at Penn's Landing (center), with an elevated park connection to Center City. A bridge extension at South Street (left) would connect to improved dockside spaces around the boat basin.

**Left, center:** At Festival Pier, one option includes a plaza (center) surrounded by mixed-use developments that are linked by waterfront trails. An alternative would place an undulating park on the pier, with denser development on either side.

**Left, below:** Large-format retail could be clustered near Washington Avenue to the south, a site currently occupied by industrial tenants. A sizable new green space at the southern edge (left) would link to naturalized waterfront edges and reactivated piers.

**Above:** In Long Island City, Queens, plans for the 30-acre Hunter's Point South call for ecological corridors and paths that weave infrastructure, architecture, and environmental systems together to create a porous interface between city and water.







# TOO BIG TO EXIST

**Paul Rudolph:**  
**Lower Manhattan Expressway**  
Arthur A. Houghton Jr. Gallery,  
The Cooper Union  
7 East 7th Street, 2nd Floor  
Through November 20

*Paul Rudolph: Lower Manhattan Expressway* is a show of about 30 full-sized reproductions of drawings for a megastructure proposed in the 1960s to be built atop the controversial highway near Canal Street. The show was jointly organized by the Drawing Center and the Cooper Union's Irwin S. Chanin School of Architecture, and curated by Jim Walrod, an interior designer, and Ed Rawlings, principal of Rawlings Architects, who directed students in rebuilding a stunning 30-foot-long model of the project.

The show is, among other things, a testament to the continuing power of virtuoso architectural drawing—and virtuoso modeling—to evoke inspiring visions in the digital age. But at the same time, it suggests that image and model go only so far. The project cries out for context and history. “Had it been constructed, this major urban design project would have transformed New York City’s topography and infrastructure,” the curators write noncommittally of a project so emotionally

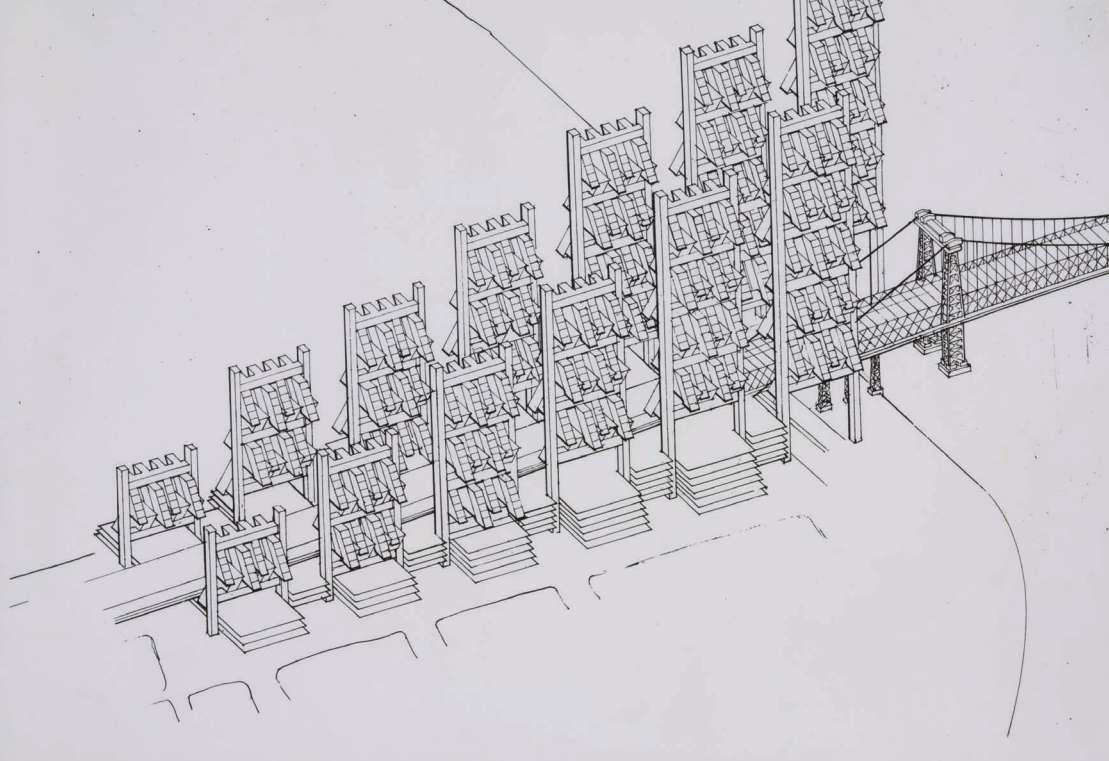
charged that Jane Jacobs was arrested fighting it.

LOMEX, as it was known, was a famous battleground in the struggle between Jacobs and Robert Moses and all they respectively symbolized. The highway, linking the Holland Tunnel and the Williamsburg and Manhattan bridges, had been proposed in various forms since the 1920s. It was supported by the Regional Plan Association and by mainstream business and political forces. It was opposed in the 1960s by local groups critical of the loss of housing and small businesses that the road would cause.

In 1967 the Ford Foundation, whose new head was McGeorge Bundy (formerly National Security Advisor during escalation in Vietnam), asked Rudolph—known for large-scale projects—to imagine a development that ameliorated the impact of the highway. He proposed topping the sunken freeway with a series of residential structures, parking, and plazas, with people-mover pods and elevators to subways. The shapes of the buildings echoed the Williamsburg and Manhattan bridges, and also recalled Hugh Ferriss’ ideas of bridge/buildings from 1929. Rudolph’s idea was organizing a new city core around modes of movement.

The power of the imagination and drawings begs the practical question: Is this megastructure magic or madness? Lay people will likely see a high degree of architectural hubris to the show. The images are “helicopter shots,” with no perspectives from the terraces of

Rudolph's perspective rendering of vertical housing along the approach to the Williamsburg Bridge.



COURTESY PAUL RUDOLPH ARCHIVE, LIBRARY OF CONGRESS

the terrace houses—and no people in evidence. Who would enjoy living above a road whose carbon monoxide production was an issue in the public debate? What would decades of soot have made of the place, had it been built?

Also lacking is any proposal of who would build and own such a development. The Triborough Bridge Authority? The city? The Port Authority? Opponents to the highway would have found the same

fault with the Rudolph plan as with other “urban renewal” plans that produced empty plazas and litter-strewn corridors.

It’s not clear how widely known the project became to the public or its role in any debate about the highway. The original model was built for a film, it appears. The curators were unable to locate any portions of the film or even determine how far it proceeded. They display a script or voiceover text in the show.

The original plan for an elevated highway was replaced in 1968 by a Lindsay administration proposal for a sunken highway with parks and housing adjacent; the same year, Jane Jacobs was arrested for disrupting a public hearing on the proposed highway. By 1971, the highway plan was killed entirely by Governor Nelson Rockefeller.

Not until 1974 were images and information about Rudolph’s proposal published **continued on page 14**



Refuge-observation post in Chile (2006).

RODRIGO SHEWARD

# GREEN PAGES

*Treading Softly: Paths to Ecological Order*  
Thomas Princen  
MIT Press, \$22.95

*Rematerial: From Waste to Architecture*  
Alejandro Bahamón and Maria Camila Sanjinés  
Wiley, \$49.95

When we hear the clarion call for sustainability, threats of dystopia often follow: diminishing food and water supplies, expanding arid lands, rising sea levels, erratic weather, pandemics, flotillas of waste, not to mention waves of crude oil soaking our Gulf shores. In reaction, we are bombarded with lists of new standards, sustainability-measuring systems, and the green-ness of new buildings and products. It’s enough to make your head spin.

Architecture straddles a fine line between waste and rejuvenation. Buildings consume tremendous amounts of energy—74 percent of electricity consumption—and produce massive amounts of waste, 65 percent by output. Simultaneously, architects and planners have been

developing wide-ranging initiatives, from net-zero buildings to high-density, transit-oriented developments, to offset environmental scourging.

Thomas Princen, who teaches social and ecological sustainability at the University of Michigan, has authored several sustainability-oriented books, and his latest goes to the heart of the matter. *Treading Softly* acknowledges the dichotomy of environmental preservation and human development in urbanism as well as economics, but doesn’t browbeat readers. Princen argues that while we as a society must inevitably face dire ecological circumstances, our fate depends on how people view their place in the world and how they choose to live.

Princen declares his book is for

“those who know the problem is in the grounding.” While this may sound like preaching to the choir, his arguments and examples provide inspiration for those who know but haven’t acted. However, more facts and figures, rather than citations, would have provided more grounding. Instead, he fills the book with stories, metaphoric examples, and academic prose.

Princen challenges readers to “live well by living within our means,” what he calls a “home economy.” This ties into his four *Es*—ecology, energy, economy, and ethics—that people must engage to become sustainable citizens. He further challenges readers to develop a new language for understanding, relating to, and “imagining and enacting an ecological order,” not as an abstract idea, but as that which requires responsibility, stewardship, and balance. That we continue to extract resources from finite supplies at increasingly and alarmingly unsustainable rates needs little evidence. Princen argues that we need societal sacrifice, behavioral change, and revived ethics, but he readily admits that he doesn’t have an easy single-step solution.

Hand in hand with consumption comes waste. In **continued on page 14**



THE ARCHITECT'S NEWSPAPER NOVEMBER 17, 2010



JAN KÖRBEES

**GREEN PAGES** continued from page 13 a mining economy, to use Princen's term, consuming resources rules the day and waste is the unconsidered byproduct. In a producer economy, manufacturers determine what type of waste to produce and how to live with it, not how to hide or ignore it.

*Rematerial: From Waste to Architecture* presents several projects that repurpose waste materials. The authors, architect Alejandro Bahamón and artist Maria Camila Sanjinés, both based in Barcelona, introduce each building or installation with overview information, the material strategy, and detail images, all in succinct and easy-to-survey spreads. Each project concludes with a diagram of its rematerial process, which, while easy to grasp, glosses over the technical aspects of a resourceful guide.

Divided into six sections, each tackles a different theme, from overarching initiatives to landscaping to interiors, in addition to institutional and housing building

types. Various authors introduce each section with an essay that grounds the strategies of the projects that follow. Anneke Bokern tells the story of how Freddy Heineken, the magnate of the ubiquitous Dutch libation, upon seeing his green bottles strewn about Caribbean beaches in the early 1960s initiated a campaign to redesign his beer bottles into a form that could be used to build homes. John Habraken, the then-young architect in charge of the design, relays the process that yielded the WOBO, or World Bottle, a glass block-like bottle successfully used in a housing prototype, as well as the marketing politics that ultimately killed their mass production.

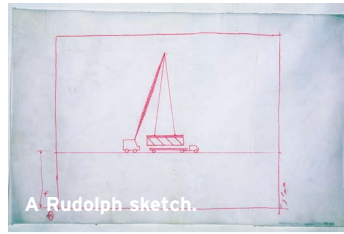
While many projects are private, a number of public projects, mostly installations, populate these pages. Jean Shin, in her 2003 installation *Penumbra* at the Socrates Sculpture Park in Queens, New York, collected fabric from broken umbrellas to create a sunshade, the metal hopefully recycled. Dennis Oudedndijk and Jan Körbes of the Hague-based collaborative REFUNC.NL (which oddly appears three times), present a public park built from reused car tires, a material they used in constructing their own studio, also included in the book. Each project uses materials readily at hand

that have reached the end of their intended life-cycles, but repurposed in a new application.

Students, interestingly, completed many of the projects, often as coursework. Rodrigo Sheward, a Chilean architecture student, conceived and built a particularly poetic project, an observation post in Villarica, Chile, using the remains of trees locally felled some 30 years before. These projects are exemplary in that they allow tomorrow's practitioners and researchers the hands-on experience so desperately needed for exploring unconventional means and methods.

Both books target larger audiences than architects and environmentalists, but this populism lacks resourceful depth. *Rematerial* inspires through rich illustrations, diagrams, and photos, but doesn't offer detailed processes or specifications that readers could easily implement in their own projects. The book resides somewhere between the glossy coffee-table book and a manual of ideas. *Treading Softly* does just that when it comes to hard evidence. Still, both books successfully inspire and point the way to a cleaner, more sustainable future, if we start reimagining our roles and materials.

**JAMES WAY IS A NEW YORK-BASED DESIGNER AND WRITER.**



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**TOO BIG TO EXIST** continued from page 13 in *The Evolving City*, a book by Peter Wolf, issued by the American Federation of the Arts with a grant from the Ford Foundation. But 1974 also saw New York's fiscal crisis—hardly a time when anyone was thinking of big new developments.

Many first saw the Rudolph project on the cover of Reyner Banham's 1976 book *Megastructure*. Banham noted the origins of the project's A-frame and "terrassenhäuser" residential structures in the work of Antonio Sant'Elia circa 1916, and Rudolph's citing of the precedent of the Ponte Vecchio in 14<sup>th</sup>-century Florence. Banham's book was subtitled "urban futures of the recent past," suggesting that megastructural thinking was already passé.

The original drawings, whose powerful perspectives are rendered in graphite or reddish brown ink, are in the Rudolph archive in the Library of Congress. (MoMA also owns an example, not in the show.) Red pencil drawings show ideas

of how housing modules could be delivered to the site. Some of the drawings are displayed in a free-standing structure whose ball-and-stick design, the curators say, was inspired by Rudolph's Lucite chair—a bit of an inside joke.

The show asks, What would Soho, Chinatown, and the Lower East Side look like today if LOMEX had been built? Or suggests other "counterfactuals": What would the city look like had the World Trade complex not been built? Might the razed Radio Row have evolved into a real Silicon Alley?

A new generation is less aware of the battles over, and issues raised by, such projects. In this, the 50<sup>th</sup> anniversary of Brasília, there may be a willingness to think big again. This is a welcome recovery from the cynicism engendered in the 1960s and 1970s, if tempered with wisdom. We now have the word "scale-able," which in Rudolph's day referred only to mountains. But the LOMEX exhibition also comes at a time when big projects, if not megastructures, are being reconsidered in New York—Brooklyn's downsized arena complex, Stuyvesant Town, even Ground Zero rebuilding. What is the role of architecture in all this?

**WRITER AND TEACHER PHIL PATTON WAS GUEST CURATOR THIS SUMMER OF CARS, CULTURE AND THE CITY AT THE MUSEUM OF THE CITY OF NEW YORK.**

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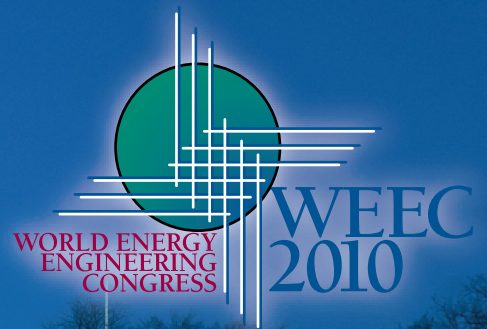
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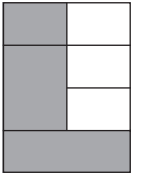


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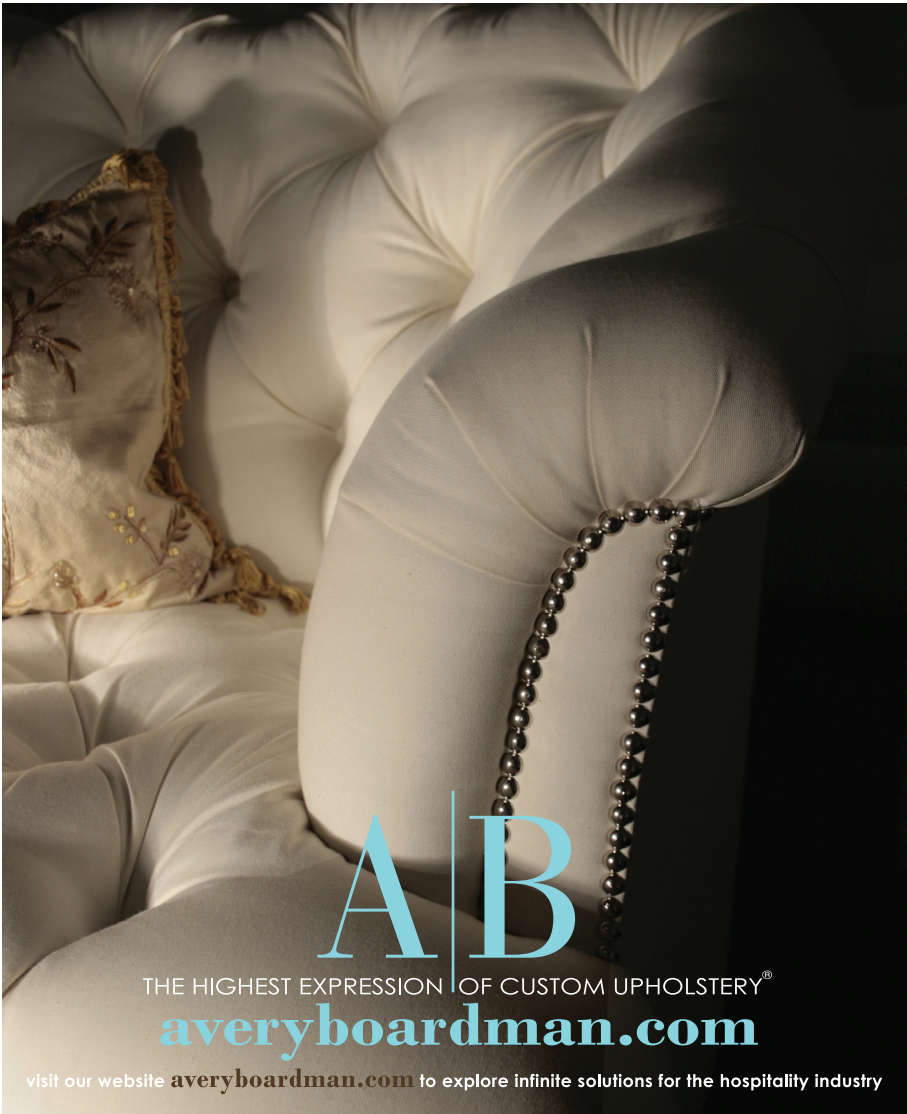
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A close-up photograph of a white, tufted sofa with a decorative beaded chain draped over it. The background is dark, making the white upholstery stand out.

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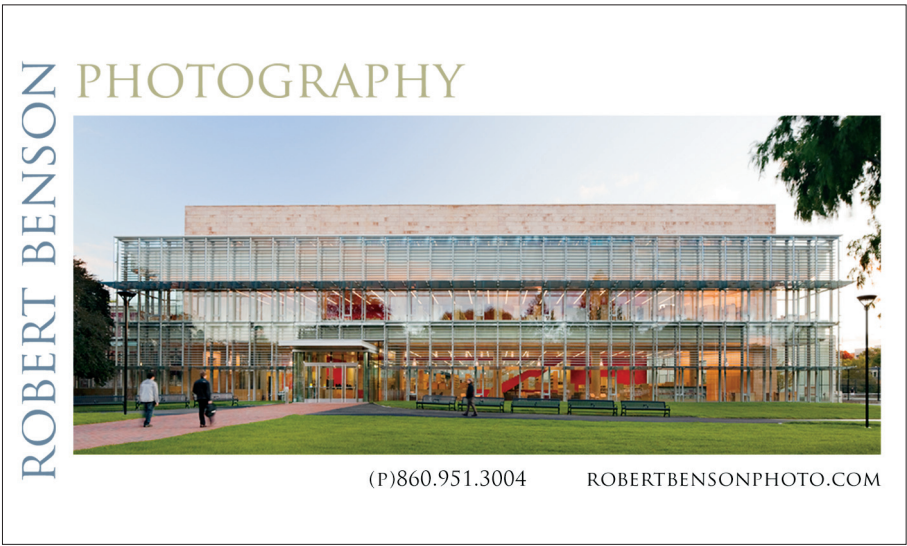
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A rendering of a modern office interior with a blue and white color scheme. The space features large glass windows, a curved reception desk, and a person walking in the background. The ceiling has a pattern of small, circular lights.

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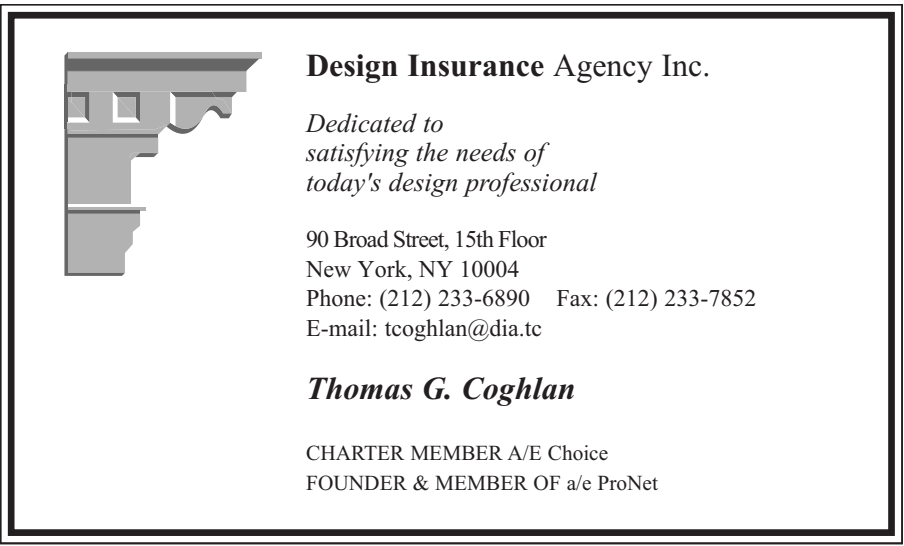
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A photograph of a modern building with a glass facade and a red brick roof. The building is surrounded by a green lawn and trees. The text "ROBERT BENSON PHOTOGRAPHY" is written vertically on the left side.

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A graphic of a classical architectural column capital is shown on the left. The text to the right provides contact information for Design Insurance Agency Inc.

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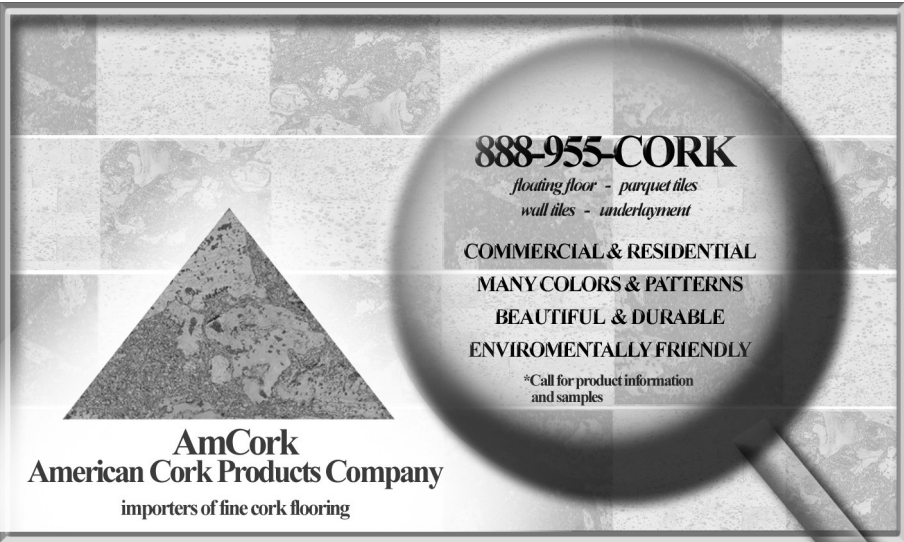
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A photograph of a modern office interior featuring a glass partition system. A person is sitting at a desk in the background. The text "PK-30 system" is written vertically on the left side.

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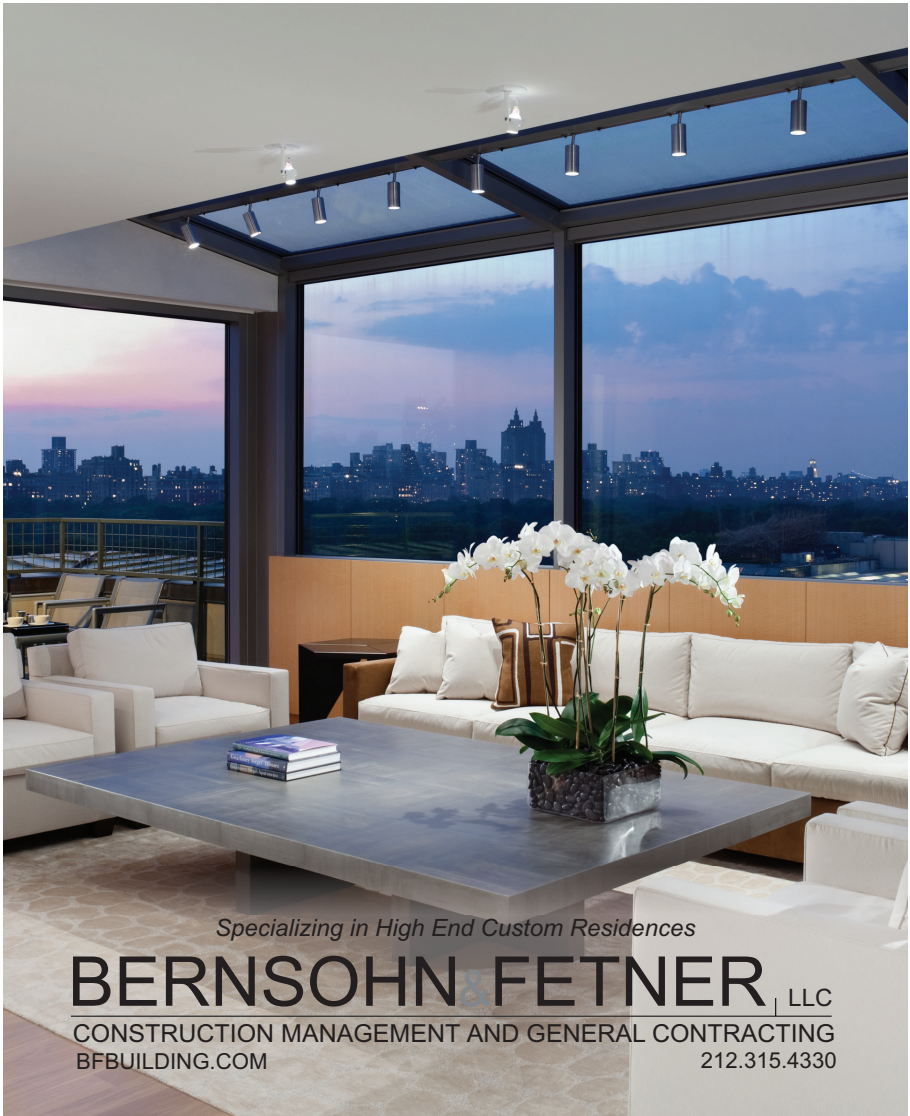


A photograph of a cork floor with a magnifying glass focusing on a specific area. The text "888-955-CORK" is written in a large, bold font. Below it, the text "AmCork American Cork Products Company" is written.

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GERMANY'S LEGENDARY BUILDING PROGRAM FINDS A MODEL FOR HEALTHY URBAN FUTURES BY SCALING DOWN



LEFT: DOREEN RITZAU; RIGHT: JUERGEN HOHMUTH

# IBA 2010: THE FUTURE SHRINKS

When exultant crowds sledgehammered the Berlin Wall in 1989, the historic moment was a turning point for a divided city and nation, touching off a decades-long urban reinvention that healed the wounds of war while creating one of the world's most dynamic capital cities. But reunification had its downside—a catastrophe across the former East Germany, where plummeting populations, high unemployment, and rampant disinvestment have brought scores of small and mid-size cities to the brink of ruin. As shops, industries, housing estates, and whole urban quadrants vanish seemingly overnight, the once-resurgent German nation has become a laboratory for the fate of shrinking cities.

For the past eight years, 19 of those cities in the East German state of Saxony-Anhalt have been the subject of the 2010 International Building Exhibition, the latest iteration of Germany's visionary program, known as IBA, that has anchored innovative architecture and urban thinking in Berlin and beyond. But IBA 2010 is different. Unlike exhibitions of years past—including the 1987 effort that built new housing in West Berlin by an all-star cast of architects, and the earlier Interbau exhibition in 1957 that raised apartment

blocks by the likes of Walter Gropius, Alvar Aalto, and Oscar Niemeyer—this was the IBA of unbuilding.

Against a backdrop of dwindling government budgets and a continuing exodus of residents—Saxony-Anhalt's 2040 population is projected to be half what it was in 1950—the current exhibition set out to prove that it is possible to be smaller and be better. To that end, IBA 2010 has developed a range of pilot schemes for urban innovation, positing that public spaces, social services, and even economic opportunities can all improve despite the region's demographic death-spiral.

The Bauhaus Dessau Foundation, which staged IBA 2010 with the state development company SALEG, recently invited a group of journalists to seven IBA cities to survey the results. A first impression offers a portrait of urban resilience made possible by an emerging toolkit of tactics—new kinds of ecological infrastructure, small-scale urban interventions, targeted demolition, and citizen-activism—coupled with economic development strategies like tourism, education, and high-tech incubators. In Magdeburg, for instance, a revitalized riverfront is the core of a new urban identity,

with an old port reinvented as a science center and other brownfield sites returned to nature. The city of Köthen tapped its heritage as the birthplace of homeopathic medicine, building a new European library for homeopathy and exploring how alternative medical principles might even heal the urban landscape. And Aschersleben has reconcentrated development from the suburbs to the city core, building a new education center and freshening up a once-grimy central thoroughfare with a “drive-thru art gallery” of vibrant installations in vacant lots.

Of the many shrinkage strategies, perhaps the most inspired can be found in Dessau-Rosslau, home to the famed Bauhaus and seat of modernist innovation. Enjoying full employment and a thriving industrial sector prior to reunification, after 1990 Dessau's job base essentially vanished thanks to competition from the West and the state's own failed privatization policies. Young, skilled workers bolted, leaving the city with a mortality rate twice as high as its birth rate and a population drop of 25 percent.

The town worked with the Bauhaus on redevelopment efforts, targeting a ribbon of landscape where derelict housing, factories,

and infrastructure could be razed to create a contiguous swath of public space in the city center that links different “islands” of urban density. This large-scale landscape zone has been acquired by a variety of means, including negotiations with creditor banks for foreclosed properties and land swaps with owners for parcels in redeveloped areas. The project's optimistic emblem is a series of 400-square-meter “claims” adopted by individual citizens throughout the new green zone. To date 19 claims have been awarded with 10-year leases, resulting in new public-oriented uses such as an apothecary garden, a multicultural meeting ground, and a BMX bike course. A new path known as the “red thread” weaves through the landscape of low-maintenance wildflower meadows, connecting the claims and the archipelago of smaller, stable urban districts.

IBA 2010's reinvention of Saxony-Anhalt offers several instructive lessons. Even for a budget-conscious IBA without grand building programs, these efforts required a hefty capital investment: More than 200 million euros from various sources were spent on current IBA initiatives. But that sum is dwarfed by a pot of nearly 2 billion euros from European

Union structural funds that have supported programs in all 19 IBA cities over the last decade, plus an ongoing infusion of another billion from European Regional Development Funds that target economic, ecological, and social challenges in urban areas. While Detroit's urban homesteaders on the inner-city prairie are a good start, it is clear that America's shrinking cities will need much more federal, state, and local funding to get innovative urban thinking off the ground.

Beyond financial backing, shrinking cities require an equally crucial investment of political capital. For many IBA city mayors, embracing shrinkage was a non-starter. “At first, it was politically almost fatal for any decision-makers to stand up in front of citizens and say: We have a problem. We are shrinking,” said Sonja Beeck, project director for IBA 2010. But in the end, the project's mounting successes eventually got the region's stakeholders to adopt the “grow by shrinking” message. That support was made possible by what is perhaps this IBA's most powerful tool: not urban design or green buildings, but an immersive process of storytelling through stakeholder workgroups, forums, “city stroll” events,

Dessau-Rosslau residents have adopted 400-square-meter “claims” (left) that can be used for noncommercial, public purposes. Targeted demolition has created a new ribbon of landscape in the city (top). Among the new uses is a multicultural garden (above).

and the torturous negotiations that are essential for both public and political buy-in.

Finally, this IBA argues for a trend we've seen in postindustrial places everywhere: the key role of landscape architects working at the head of multidisciplinary teams shaping the 21<sup>st</sup>-century city. While the program's limited budget and time-frame made a virtue of modest interventions, IBA cities show what's possible when holistic ecological thinking ties together biodiversity, shared social spaces, and new urban freedoms. Shrinkage is by nature a dynamic process. As these pilot schemes play out over the coming years on one of the richest canvases imaginable—a backdrop of industrial monuments and world-renowned historic fabric—IBA 2010's open-ended approach to urban reinvention offers a courageous, even uncharted path toward the city of the future.

**JEFF BYLES IS AN'S MANAGING EDITOR.**



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